

All-Night Vigil



Clive Strutt

ES Verlag



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Contents

1. Invitatorium (1' 30'').....	1
2. Psalm of Creation (1' 56'').....	2
3. First Kathisma (1' 50'').....	7
4. Vesper Hymn <i>Hail Gladdening Light of the Holy Glory</i> (6' 12'').....	15
5. Canticle of Simeon (1' 02'').....	17
6. Apolytikion to the Theotokos (4' 40'').....	18
7. Hexapsalmos (4' 48'').....	20
8. Polyeleos (1' 42'')	28
9. Eulogitaria of the Resurrection (7' 03'').....	31
10. Hymn of the Resurrection (1' 22'').....	41
11. Magnificat (6' 27'').....	43
12. Greater Doxology (9' 18'').....	54
13. Troparion <i>Today Salvation has come into the World</i> (1' 28'')	65
14. Troparion <i>Rising from the Tomb</i> (1' 04'').....	67
15. Kontakion of the Annunciation (2' 23'').....	69

The duration of the *All-Night Vigil* is *c.* 54 minutes. The English versions of the Greek liturgical texts were provided (some of which were also edited) by Dr. John Edward W. Watson, Professor of Orthodox Christian Theology at St. Elias Seminary and Graduate School.

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All-Night Vigil: 1 - INVITATORIUM

(Dur.: 1'30")

Andante solenne (m.m. ♩ = 68)

mf ①

f

O come, let us wor-ship God our King. O come, let us

mf *itenori divisi* *f*

i bassi divisi *unis.* *div.*

⑥ *div.* *unis.* *div.* *unis.* *div.*

wor-ship and fall down be-fore Christ our King and our God. O

unis. *div.* *unis.* *div.*

⑫ *ff* *div.* *mf* *cresc.*

come, let us wor-ship and fall down be-fore Christ Him-self, our King

ff *div.* *mf* *cresc.*

⑮ *ff* *dim...mf* *f* *lunga*

and our God. O come, let us wor-ship and fall down be-fore Him.

ff *dim...mf* *f* *div.* *lunga*

All-Night Vigil: 2 "Psalm of Creation"

Allegro con spirito (m.m. ♩=168)

(Dur.: 1'56")

S A

Praise the Lord, O my soul: Bless-ed art Thou, O Lord. Praise the

T B

S A

Lord, O my soul: O Lord my God, Thou art ve-ry great:

T B

S A

Thou art clothed with maj-est-y and hon-our. He wat-er-eth the

T B

S A

hills from ab-ove: the earth is filled with the fruit of Thy works.

T B

26

S A

He app-oint-ed the moon for cer-tain sea-sons: and the

T B

31 45

dim. *pp* cresc. pochissimo *sfz*

S A

sun knows his go-ing down. Thou didst make dark-ness and it was

T B

36 50

mp crescendo *f*

S A

night. O Lord, how mar-vell-ous are Thy works: In wis-dom hast

T B

42 56

mp crescendo *f*

S A

1^{ma} volta 58 2^{da} volta GLORIA PATRI..

Thou made them all. The Glo-ry be to the

T B

60

S A

Fath-er, and to the Son, and to the Ho-ly Spir-it: both now and ev-er, and

T B

66

S A

un-to the ag-es of ag-es. Am - - - en. Al-le-lu-i-a, Al-le-lu-i-a,

T B

72

S A

Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a, Al-le-lu-i-a,

T B

72

S A

Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a, Al-le-lu-i-a,

T B

PSALM OF CREATION

5

Handwritten musical score for Psalm of Creation, page 5. The score is for a four-part choir (Soprano, Alto, Tenor, Bass) and includes lyrics.

First System (Measures 77-81):

- Choir I:** Soprano and Alto parts. Lyrics: "Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a,"
- Choir II:** Tenor and Bass parts. Lyrics: "Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a,"

Second System (Measures 82-86):

- Choir I:** Soprano and Alto parts. Lyrics: "Al-le-lu-i-a, Al-le-lu-i-a, Glo-ry to Thee, O God."
- Choir II:** Tenor and Bass parts. Lyrics: "Al-le-lu-i-a, Al-le-lu-i-a, Glo-ry to Thee, O God."

Handwritten Annotations:

- Measure 77: $\leftarrow d = d \rightarrow$, $\leftarrow d = d \rightarrow$
- Measure 82: $\leftarrow b = b \rightarrow$
- Measure 86: $\leftarrow b = b \rightarrow$

Dynamic Markings: mf, f, dim., cresc., ff, mp.

Performance Instructions: "longa" (long note), "crescendo", "dim.", "cresc.", "ff", "mp".

86

(mp) cresc. div. mf f ff unis.

S

Our Hope art Thou, O Lord, glo-ry to Thee.

(mp) cresc. div. mf f ff

A

Our Hope art Thou, O Lord, Glo-ry to Thee.

(mp) cresc. mf f ff div.

T

Our Hope art Thou, O Lord, Glo-ry to Thee.

(mp) cresc. div. mf f ff

B

-7-

All-Night Vigil 3: First Kathisma

Lo stesso tempo (Dur.: 1'50")

S A
CORO I
mp *div.* *unis.*
Bless-ed is the man that hath not walked in the coun-cil of the un-god-ly.

T B
mp *div.* *unis.*

S A
CORO I
④ *cresc.* ⑤ *mf dim.* *p*
Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a,

T B
cresc. *mf dim.* *p*

S A
CORO II
④ *cresc.* ⑤ *mf dim.* *p*
Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a, For the

T B
cresc. *mf dim.* *p*

S A
CORO II
⑦ *crescendo* *mp* *cresc.* ⑩
Lord knows the way of the right-eous, and the way of the un-

T B
crescendo *mp* *cresc.*

SA
CORO II
TB

mf cresc. f

-god-ly shall per-ish. Al-le-lu-i-a, Al-le-lu-i-a,

SA
CORO I
TB

mf cresc. f

Al-le-lu-i-a, Al-le-lu-i-a,

SA
CORO II
TB

dim. mp

Al-le-lu-i-a,

SA
CORO I
TB

dim. mp f dim.

Al-le-lu-i-a, Serve the Lord with fear, and re-joice in Him with

Handwritten musical score for the First Kathisma, featuring SATB parts and lyrics.

Section 1 (Measures 20-25):

- Measures 20-25:** SATB parts. Lyrics: *tremb-ling. Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a.* Dynamics: *crescendo poco a poco* (measures 20-24) and *f diminuendo* (measures 25-28).

Section 2 (Measures 24-25):

- Measure 24:** SATB parts. Dynamics: *mp*.
- Measure 25:** SATB parts. Dynamics: *mp*.

Section 3 (Measures 28-30):

- Measures 28-30:** SATB parts. Lyrics: *Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a.* Dynamics: *crescendo* (measures 28-29) and *f dim. molto* (measures 30-33).

Section 4 (Measures 30-33):

- Measures 30-33:** SATB parts. Dynamics: *f dim. molto*.

Handwritten musical score for the First Kathisma, page 10. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Chorus I (CORO I) and Chorus II (CORO II). The key signature is one sharp (F#) and the time signature is 3/4.

Measures 31-34: The Soprano and Alto parts begin with a **pp** (pianissimo) dynamic. The Tenor and Bass parts enter with a **mp** (mezzo-piano) dynamic. The Chorus I and II parts enter with a **f** (forte) dynamic. The lyrics are: "Ar-ise, O Lord; save me, O Lord my God. Al-le-".

Measures 35-38: The Soprano and Alto parts continue with a **crescendo** leading to a **ff** (fortissimo) dynamic. The Tenor and Bass parts continue with a **dim.** (diminuendo) leading to a **mp** (mezzo-piano) dynamic. The Chorus I and II parts continue with a **mp** dynamic. The lyrics are: "-lu-i-a, Al-le-lu-i-a, Al---le--lu---i---a, Sal-va-tion be-".

Measures 39-40: The Soprano and Alto parts continue with a **crescendo** leading to a **ff** dynamic. The Tenor and Bass parts continue with a **dim.** leading to a **mp** dynamic. The Chorus I and II parts continue with a **mp** dynamic. The lyrics are: "-longs to the Lord; and the bless-ing is up-on Thy peo-ple. Al-le-".

Measures 41-44: The Soprano and Alto parts continue with a **crescendo** leading to a **ff** dynamic. The Tenor and Bass parts continue with a **dim.** leading to a **mp** dynamic. The Chorus I and II parts continue with a **mp** dynamic. The lyrics are: "-longs to the Lord; and the bless-ing is up-on Thy peo-ple. Al-le-".

Measures 45-48: The Soprano and Alto parts continue with a **crescendo** leading to a **ff** dynamic. The Tenor and Bass parts continue with a **dim.** leading to a **mp** dynamic. The Chorus I and II parts continue with a **mp** dynamic. The lyrics are: "-longs to the Lord; and the bless-ing is up-on Thy peo-ple. Al-le-".

Handwritten musical score for a choral setting, featuring four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), grouped into two choirs (CORO I and CORO II). The score is written in 3/4 time and includes dynamic markings such as *crescendo*, *mf*, *f*, *ff*, and *meno f*.

The lyrics are:

-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a, Glo-ry be to the

Fath-er, And to the Son, and to the Ho-ly Spir-it. Both now, and

Fath-er, And to the Son, and to the Ho-ly Spir-it. Both now, and

The score includes measures 43 through 50, with a double bar line and repeat sign at measure 47. The tempo is marked *Andante* (And.).

52 *diminuendo*

SA
COROI
ev-er, and un-to the ag-es of ag-es. Am - - - en.

TB

SA
COROI
ev-er, and un-to the ag-es of ag-es.

TB

55

SA
COROI
Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a,

TB

56 **CORO I** *mp* *crescendo* *f* *dim.*

SA
COROI
Al-le-lu-i-a, Al-le-lu-i-a, Al-le-lu-i-a,

TB

60 *ff subito* **CORO II** *mp* *cresc.*

SA
COROI
Glo-ry to Thee, O God

TB

60 *ff subito* **CORO II** *mp* *cresc.*

SA
COROI
Al-le-lu-i-a, Al-le-lu-i-a,

TB

Handwritten musical score for the First Kathisma, page 13. The score is written for SATB choir and includes dynamic markings and performance instructions.

System 1 (Measures 64-65):

- Soprano (S):** *alt. divisi* (64) *f* (65) *cresc.* *ff* *diminuendo*. Lyrics: Al-le-lu-i-a, Glo-ry to Thee, O
- Tenor (T):** *Tenori divisi* (64) *f* (65) *cresc.* *ff* *diminuendo*. Lyrics: Al-le-lu-i-a, Glo-ry to Thee, O

System 2 (Measures 66-70):

- Soprano (S):** (66) *mp* *cresc.* (70) *mf* *cresc.*. Lyrics: Al-le-lu-i-a, Al-le-lu-i-a,
- Tenor (T):** (66) *mp* *cresc.* (70) *mf* *cresc.*. Lyrics: Al-le-lu-i-a, Al-le-lu-i-a,

System 3 (Measures 71-75):

- Soprano (S):** (71) *mp* *cresc.* (75) *mf* *cresc.*. Lyrics: God; Al-le-lu-i-a, Al-le-lu-i-a,
- Tenor (T):** (71) *mp* *cresc.* (75) *mf* *cresc.*. Lyrics: God; Al-le-lu-i-a, Al-le-lu-i-a,

System 4 (Measures 76-80):

- Soprano (S):** *i tenori divisi* (76) *mp* *cresc.* (80) *mf* *cresc.*. Lyrics: God; Al-le-lu-i-a, Al-le-lu-i-a,
- Tenor (T):** *i bassi divisi* (76) *mp* *cresc.* (80) *mf* *cresc.*. Lyrics: God; Al-le-lu-i-a, Al-le-lu-i-a,

18-10-1

All-Night Vigil: 4 VESPER HYMN: "Hail, Gladdening Light of the Holy Glory..."

(Dur.: 6'12")

Larghetto con serenità (m.m. ♩=48)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and includes lyrics in English and Italian.

Measures 5-10: Soprano part begins with "Hail, gladd-en-ing Light of the ho---". Tenor/Bass part begins with "Wis-dom. Let us give heed." (CANTOR:). The lyrics continue: "...ly glo-ry of the im-mor-tal Fath---er Who is

Measures 11-16: The lyrics continue: "heav-en-ly blest, Ho-li-est of Hol-ies, Je-sus Christ our

Measures 17-22: The lyrics continue: "who is heav-en-ly blest,". The tempo marking "Un poco più mosso" appears. The lyrics continue: "Lord. Hav-ing come to the sun's hour of rest when the lights of

Measures 23-28: The lyrics continue: "Lord. Hav-ing come to the sun's hour of rest when the lights of

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and includes lyrics in English and Italian.

Measures 5-10: Soprano part begins with "Hail, gladd-en-ing Light of the ho---". Tenor/Bass part begins with "Wis-dom. Let us give heed." (CANTOR:). The lyrics continue: "...ly glo-ry of the im-mor-tal Fath---er Who is

Measures 11-16: The lyrics continue: "heav-en-ly blest, Ho-li-est of Hol-ies, Je-sus Christ our

Measures 17-22: The lyrics continue: "who is heav-en-ly blest,". The tempo marking "Un poco più mosso" appears. The lyrics continue: "Lord. Hav-ing come to the sun's hour of rest when the lights of

Measures 23-28: The lyrics continue: "Lord. Hav-ing come to the sun's hour of rest when the lights of

even-ing round us shine, we praise the Fath-er, the Son and the

Ho-ly Spir-it div-ine. It is meet and right at all times that Thou should-est be

praised with aus-pic-ious voi-ces, O Son of God and Giv-er of Life;

hence the World doth glor-i-fy Thee.

-16-

-17-
All-Night Vigil: 5. CANTICLE OF SIMEON

Moderato (m.m. ♩ = 88)

(Dur.: 1'02")

S
A

mf dim. mp

Lord now lett-est Thou Thy ser-vant de-part in

Lord now

T
B

(i bassi ben sentito) mf *i tenori diminuendo* mp *(i bassi non dim.)*

Lord now

S
A

peace acc-ord-ing to Thy Word For mine eyes have

T
B

S
A

seen Thy sal-vat-ion, Which Thou hast pre-pared be-fore the face of all

T
B

S
A

cresc. mf

peo-ple: to be a light to ill-um-in-ate the Gen-tiles, and the glo-ry of Thy peo-ple Is-ra-el.

T
B

cresc. mf div.

All-Night Vigil: 6. APOLYTIKION TO THE THEOTOKOS

Adagio dolcissimo (m.m. ♩ = 96)

(Durⁿ: 4'40")

Choral score for Soprano I, Soprano II, Alto, Tenor, and Bass. The music is in 3/2 time and B-flat major. The lyrics are: "Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the". The score includes dynamic markings (pp) and articulation marks.

Voice I
Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the

Voice II
Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the

Voice III
Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the

Tenor
Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the

Bass
Hail, The-o-to-kos Vir-gin, Ma-ry, full of grace, the

Choral score for Soprano I, Soprano II, Alto, Tenor, and Bass. The music is in 3/2 time and B-flat major. The lyrics are: "Lord is with Thee. Bless-ed art thou am-ong wom-en, and". The score includes dynamic markings (pp) and articulation marks.

Voice I
Lord is with Thee. Bless-ed art thou am-ong wom-en, and

Voice II
Lord is with Thee. Bless-ed art thou am-ong wom-en, and

Voice III
Lord is with Thee. Bless-ed art thou am-ong wom-en, and

Tenor
Lord is with Thee. Bless-ed art thou am-ong wom-en, and

Bass
Lord is with Thee. Bless-ed art thou am-ong wom-en, and

S (10) (27) (44)

bless--ed is the fruit of thy womb.

A

For Thou didst give birth to the

B

S

Hail, Hail, Hail, Hail.

Hail, Hail,

A

T

Sav-iour of our souls. souls. souls.

B

All-Night Vigil: 7. HEXAPSALMOS (Dur.: 4'48")

Un poco vivo (m.m. ♩ = 52)

GLORIA IN EXCELSIS

S *mf* *cres.* *f* *dim.*
Glo-ry to God in the high-est — and on earth peace and good-will am-ong

A *mf* *cres.* *f* *dim.*
Glo-ry to God in the high-est — and on earth peace and good-will am-ong

T *mf* *cres.* *f* *dim.*
Glo-ry to God in the high-est — and on earth peace and good-will am-ong

B *mf* *cres.* *f* *dim.*
Glo-ry to God in the high-est — and on earth peace and good-will am-ong

④ *mf* *cresc.* *f*
men. Glo-ry to God in the high-est — and on earth peace, and good-

A *mf* *cresc.* *f*
men. Glo-ry to God in the high-est — and on earth peace, and good-

T *mf* *cresc.* *f*
men. Glo-ry to God in the high-est — and on earth peace, and good-

B *mf* *cresc.* *f*
men. Glo-ry to God in the high-est — and on earth peace, and good-

S *dim.* ⑦ *mf* *cres.* *f*
-will am-ong men. — Glo-ry to God in the high-est — and on

A *dim.* ⑦ *mf* *dim.* *cresc.* *mf*
-will am-ong men. — Glo-ry to God in the high-est — and on

T *dim.* ⑦ *mf* *cresc.* *f*
-will am-ong men. — Glo-ry to God in the high-est — and on

B *dim.* ⑦ *mf* *cresc.* *f*
-will am-ong men. — Glo-ry to God in the high-est — and on

HEXAPSALMOS

⑨

*Largo di molto, e
con gran serenità*

S earth peace and good-will am-ong men. — O Lord op-en Thov my

A earth peace and good-will am-ong men. — O Lord op-en Thov my

T earth peace and good-will am-ong men. — O Lord op-en Thov my

B earth peace and good-will am-ong men. — O Lord op-en Thov my

⑫

S lips, and my mouth shall show forth Thy praise. — O Lord op-en Thov my

A *div.* lips, and my mouth shall show forth Thy praise. — O Lord op-en Thov my

T *div.* lips, and my mouth shall show forth Thy praise. — O Lord op-en Thov my

B lips, and my mouth shall show forth Thy praise. — O Lord op-en Thov my

⑬

S lips, and my mouth shall show forth Thy praise. —

A lips, and my mouth shall show forth Thy praise. —

T lips, and my mouth shall show forth Thy praise. —

B lips, and my mouth shall show forth Thy praise. —

-21-

Moderato

20

S A

Lord, how they have in-creased that trou-ble me! Ma-ny are they that rise up ag-

CHANTER:

T B

27

S A

TUTTI

There is no sal-

-ainst me. Ma-ny there are that say con-cern-ing my soul:

T B

TUTTI

34

S A

-vation for him in his God.

But Thou, O Lord, art my de-fend-er, my

T B

40

S A

glo-ry, and the one that lifts up my head. I did call up-on the

T B

(47)

S A

Lord

Lord with my voice, and He heard me out of His ho-ly hill.

T B

(53) (81)

crescendo

S A

laid me down and slept; I rose up again; for the Lord sust-

T B

(53)

crescendo

S A

(57) (85)

mp FINE cresc. mf f

-ained me. I will not be afr--aid be-fore ten thous-ands of the

T B

mp FINE cresc. mf f

S A

(61) diminuendo mf mp mf

peo-ple that have set them-selves ag-ainst me all ar-ound. Ar-

T B

diminuendo mf mp mf

64 *cres. molto... ff*

S A *p. p. alti div. mf sfz*

-ise, O Lord and save me, O my God. For Thou hast smit-ten

65 *cres. molto... ff ten. div. (unis.) mf sfz*

T B

70 *mf cresc. - f*

S A

all those mine en-em-ies up-on the cheek-bone; Thou hast bro-ken the

71 *mf cresc. - f*

T B

74 *mp cresc. - div.*

S A

teeth of the un-god-ly. Sal-vat-ion be-long-eth un-to the

75 *mp cresc. - div.*

T B

78 *f mf*

S A

Lord and Thy bless-ing is up-on Thy peo-ple, I

79 *f mf*

T B

Dal Segno ♩
al FINE

— 25 —

O Lord, hear my prayer; give ear to my supp-li-ca-tions in Thy truth;
heark-en un-to me in Thy right-eous-ness! And ent-er not in-to

Handwritten musical score for Soprano (S) and Alto (A) parts, measures 95-100. The score is in 3/4 time and features a 'Tutti' section starting at measure 98. The Soprano part has a treble clef and a key signature of two flats. The Alto part has a bass clef and a key signature of two flats. The music includes various note values, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score for 'S. A.' in 3/4 time. The score is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff with a circled '99' above the first measure. The score includes a repeat sign and a 4/4 time signature change.

104

Handwritten musical score for measures 104-108. The score is written on a grand staff with two staves. The top staff is labeled 'S' and the bottom staff is labeled 'A'. The key signature is B-flat major (two flats) and the time signature is 4/4. The music consists of eighth and quarter notes, with some rests and a double bar line at the end of measure 108.

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some rests and a final double bar line. The notes are written in a simple, clear style.

108

CHANTER Thy good Spir-it shall lead me in the land of up-right-ness. Glo-ry be to the

114 mf mp cresc. --- f

Fath-er, and to the Son, and to the Ho-ly Spir-it: both now and ev-er, and

114 mf mp cresc. --- f

120 mf crescendo poco a poco...

un-to the ag-es of ag-es. Am---en. Al-le-lu-i-a, Al-le-lu-i-a,

120 mf crescendo poco div. poco...

126 f

Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a, Al-le-lu-i-a,

126 f

126 f

Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a, Al-le-lu-i-a,

126 f

(131)

-27-

HEXAPSALMOS.

Handwritten musical score for SATB choir, measures 131-135. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "Al-le-lu-i-a, Glo-ry to Thee, O God; Al-le-lu-i-a,". The tempo is marked *mf* (mezzo-forte). The dynamics include *dim.* (diminuendo), *cresc.* (crescendo), and *f* (forte). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with SATB parts.

(136)

Handwritten musical score for SATB choir, measures 136-140. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "Al-le-lu-i-a, Al...le-lu-i-a, Glo-ry to Thee, O God." The tempo is marked *crescendo* (crescendo). The dynamics include *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with SATB parts. The final measure of each system is marked *lunga* (longa) and *mp*.

-27-

All-Night Vigil

Andante maestoso (m.m. ♩ = 72)

8. POLYELEOS

(Dur.: 1'42'')

S

Praise ye The Name of the Lord, O ye ser-vants of the Lord.

A

Praise ye the Name of the Lord, O ye ser-vants of the Lord.

T

B

S

Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a,

A

Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a,

T

B

⑩ $\leftarrow d=d \rightarrow$

S

Prais-ed be the Lord out of Zi-on — who dwell-eth at Jer-u-sa-lem.

ff

A

Prais-ed be the Lord out of Zi-on — who dwell-eth at Jer-u-sa-lem.

ff

T

ff

B

⑮ $\leftarrow d=d \rightarrow$ (unis.)

S

Al-le-lu-i-a, — al-le-lu-i-a, — al — le — lu — i — a, —

(unis.) cresc. div. unis. div. f

A

(unis.) cresc. div. f

T

Al-le-lu-i-a, — al-le-lu-i-a, — al — le — lu — i — a, —

(unis.) cresc. div. f

B

Handwritten musical score for a choral setting, featuring five staves (Soprano, Alto, Tenor, Bass, and a fifth staff) with lyrics and musical notation. The score includes dynamic markings (mf, dim., cresc., unis., f, div.), articulation (accents), and a key signature of one sharp (F#).

Staff 1 (Soprano): (18) *meno f* (20) *mf* *dim.* ———
O give thanks un--to the Lord, for He is grac-ious, for His mer-cy en-

Staff 2 (Alto): *meno f* *mf* *dim.* ———
O give thanks un--to the Lord, for He is grac-ious, for His mer-cy en-

Staff 3 (Tenor): *meno f* *mf* *dim.* ———
O give thanks un--to the Lord, for He is grac-ious, for His mer-cy en-

Staff 4 (Bass): *meno f* *mf* *dim.* ———
-dur-eth for ev---er. Al-le-lu-i-a, Al-le-lu-i-a, al-le-lu-i-a

Staff 5 (Soprano): (25) *dim.* *b* *← = →* *unis. cresc.* *mf* *f*
-dur-eth for ev---er. Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a

Staff 6 (Alto): *dim.* *b* *cresc.* *unis. mf* *f div. unis.*
-dur-eth for ev---er. Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a

Staff 7 (Tenor): *dim.* *b* *unis. cresc.* *mf* *div. f*
-dur-eth for ev---er. Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a

Staff 8 (Bass): *dim.* *b* *(unis.) cresc.* *mf* *div. f*
-dur-eth for ev---er. Al-le-lu-i-a, al-le-lu-i-a, al-le-lu-i-a

All Night Vigil: 2 Eulogitaria of the Resurrection

Moderato di molto (m.m. ♩=60)

(Dur.: 7'03'')

S A

CHANTER: Bless-ed art Thou O Lord, teach me Thy stat-utes. The com-pa-ny of the

T B

S A

Ang-els was am-azed, when they be-held Thee, O Sav-iour, numb-ered am-ong the

T B

S A

dead. Thou didst raise Ad-am with Thy-self and

T B

S A

didst de-liv-er all from Ha-des

T B

(CHANTER) Bless-ed art Thou O Lord,

(17) *SOPRANI divisi* *p dolce*

“Why do ye min-gle sweet-smell-ing spi-ces
teach me Thy stat-utes.”

ALTI divisi *p dolce*

(21) *f* *ff*

with your tears of pi-ty, O women Disc-i-pl-es?” the Ang--el with--
with your tears of pi-ty, O wom-en Disc-i-pl-es?” the Ang--el with--

The rad- iant Ang--el with--
crescendo- iant *f* *ff*

(24) *poco a poco dim-in-u-en-do* *p* *mf* *cresc.*

-in- the sep-ul-chre cried to the Myrrh-beat-ing wom-en. “Be-hold ye the

poco a poco dim-in-u-en-do *p* *mf* *cresc.*

(26) *(cresc.)* *div.* *f* *unis.* *div.*

grave and be glad, for the Sav-iour hath ris-en from the

(cresc.) *f*

29

← d. = d. →

S
A

tomb.

Bless-ed art Thou, O Lord, teach me Thy stat-utes.

← d. = d. → *f*
SOLD TENOR

T
B

i tenori divisi

34

T
T

Ve-ry ear-ly did the Myrrh-bear-ing wom-en run in haste Tam-

← d. = d. →
i bassi divisi *pp*

B
B

37

S
S

but an Ang-el ar-ose be-fore them and he said:

A
A

-ent-ing un-to Thy tomb;

The

B
B

40

time for lam-ent-ing has come to an end;— weep not but tell ye—the Ap-

44

-ost-les of the Res-urr-ect-ion." Blessed art Thou, O Lord,

48

The Myrrh-bearing Wom-en came with un-guents to Thy

teach me Thy stat-utes. The Myrrh-bearing Wom-en came with un-guents to Thy

52

pp *crescendo* *poco a poco* *mf*

tomb, O Sav-iour. But they heard an Ang-el say un-to them:

T B

55

f

For as God, He has ris-en from the

A A

T T

mf *cresc.* *f*

"Why num-ber the liv-ing am-ong the dead? For as God He has ris-en from the

B B

mf *cresc.* *f*

58

mf *cresc.* *mf* *f* *ff* *mf*

tomb." Glo-ry be to the Fath-er, and to the Son, and to the Ho-ly Spir-it.

Segue

T B

div. *cresc.* *mf* *f* *ff* *mf*

Segue

-35-

Handwritten musical score for SATB voices, featuring lyrics about the Trinity and the Lord. The score is written on five systems of staves, with lyrics written below the staves. The music is in 3/2 time and includes various musical notations such as notes, rests, and dynamic markings.

System 1: The first system shows the Soprano (S) and Alto (A) parts. The lyrics are: "We ad-ore the Fath-er, as al-so His Son, — and the Ho-ly — Spir-it, the Ho-".

System 2: The second system shows the Soprano (S) and Alto (A) parts. The lyrics are: "-----ly Tri-ni-ty in One Ess-ence, cry-ing — with the Ser-a-phim:". The Soprano part has a measure rest marked with a red 'x'.

System 3: The third system shows the Soprano (S) and Alto (A) parts. The lyrics are: "Ho-ly, ho-ly, ho-ly art Thou O Lord. Now and ev-er, and un-to the". The Soprano part has a measure rest marked with a red 'x'.

System 4: The fourth system shows the Soprano (S) and Alto (A) parts. The lyrics are: "Ho-ly, ho-ly, ho-ly art Thou O Lord. Now and ev-er, and un-to the". The Soprano part has a measure rest marked with a red 'x'.

System 5: The fifth system shows the Soprano (S) and Alto (A) parts. The lyrics are: "Ho-ly, ho-ly, ho-ly art Thou O Lord. Now and ev-er, and un-to the". The Soprano part has a measure rest marked with a red 'x'.

HYMN TO THE THEOTOKOS

78 *Segue Andante con molta serenita*

S A
ad-es of ad-es. Am- - - - en. O Vir-gin, who hast borne the

T B

84 *mp mf f cres. molto*

S S
Giv-er of Life, thou hast de-liv-ered Ad-am from sin, and giv-en joy to

A A
mp mf f cres. molto f

87 *diminuendo mf (unis.)*

S S
Eve in place of sorr-ow. He Who took flesh from thee, both

A A
diminuendo mf (unis.)

T
He Who took flesh from thee, both

B
mf

91

S A

God — and man, — hath rest--ored to life those — who have fall-en from it.

T B

95

S A

Al-le-lu-i-a, — al-le--lu-i-a, — Al-le-lu---i--a.

T B

98

S

Glo - ry - to Thee, O God.

A

T

Glo - - ry - to Thee, O God.

B

100 (mp) cresc. f cresc.

S Al-le-lu-i-a, al-le--lu--i-a, Al-le--lu---i--a,

(mp) div. cresc. f cresc.

A Al-le-lu-i-a, al-le-lu--i-a, Al-le--lu---i--a,

(unis.) div. f cresc.

T Al-le-lu-i-a, al-le-lu--i-a, Al-le--lu---i--a,

(mp)

B Al-le-lu-i-a, al-le-lu--i-a, Al-le--lu---i--a,

103 ff div. mp(unis.) cresc. mf

S Glo-ry-to Thee, O God. Al-le-lu-i-a, al-le--lu--i-a, Al-le-

ff div. mp(unis.) cresc. mf

A Glo-ry-to Thee, O God. Al-le-lu-i-a, al-le--lu--i-a, Al-le-

ff div. mp(unis.) cresc. mf

T Glo-ry-to Thee, O God. Al-le-lu-i-a, al-le--lu--i-a, Al-le-

ff div. mp(unis.) cresc. mf

B Glo-ry-to Thee, O God. Al-le-lu-i-a, al-le--lu--i-a, Al-le-

107 *f* *ff* *mf*

- lu - - - i - - a - - - Glo-ry to Thee, O God. - - - Our

f *ff* *mf*

f *ff* *mf*

- lu - - - i - - a - - - Glo-ry to Thee, O God. - - - Our

f *ff* *div. in 3* *in 2* *mf*

110 *cresc.* *ff*

Hope art Thou, O Lord, Glo-ry to Thee. - - -

cresc. *ff*

cresc. *ff*

Hope art Thou, O Lord, Glo-ry to Thee. - - -

cresc. *ff*

All-Night Vigil 10. HYMN OF THE RESURRECTION

Un poco vivo

(M.M. = 52) ①

(Dur.: 1'22")

S A

Hav-ing be-held the Res-urr-ect-ion of Christ, let us bow down be-

T B

Hav-ing be-held the Res-urr-ect-ion of Christ, let us bow down be-

S A

-fore the Ho-ly Lord Je-sus, the on-ly sin-less One... Thy Cross do we ad-

T B

-fore the Ho-ly Lord Je-sus, the on-ly sin-less One... Thy Cross do we ad-

S A

-ore, O Christ, and Thy ho-ly Res-urr-ect-ion we praise and glor-i-fy for

T B

-ore, O Christ, and Thy ho-ly Res-urr-ect-ion we praise and glor-i-fy for

S A

Thou art our God and we know none oth-er be-side Thee; we

T B

Thou art our God and we know none oth-er be-side Thee; we

15 *mf* *mp* *cresc.*

S A

call up-on Thy Name. — O come, all ye faith-ful, let us ad-ore Christ's ho-ly

mf *mp* *cresc.*

T B

19 *mf* *f sub.*

S A

Res-urr-ect-ion. For lo, through the Cross joy has come in-to all the

mf *f sub.* *div.*

T B

23 *mf* *mp* *mf* *crescendo*

S A

world. — Ev-er bless-ing the Lord, let us praise His Res-urr-ect-ion:

mf *mp* *mf* *crescendo*

T B

27 *f* *dim.* *p*

S A

for that He en-dur-ed the Cross for us. — He des-troyed Death by death.

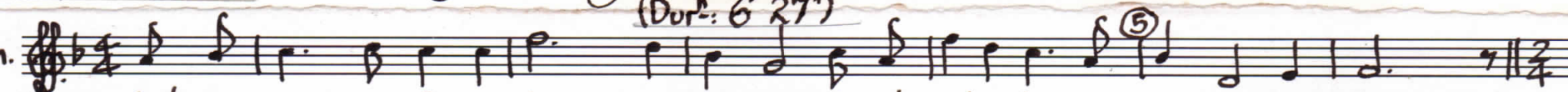
f *dim.* *p*

T B

All-Night Vigil: 11 - MAGNIFICAT

m.m. ♩ = 80

(Dur.: 6' 27")

Ten. 

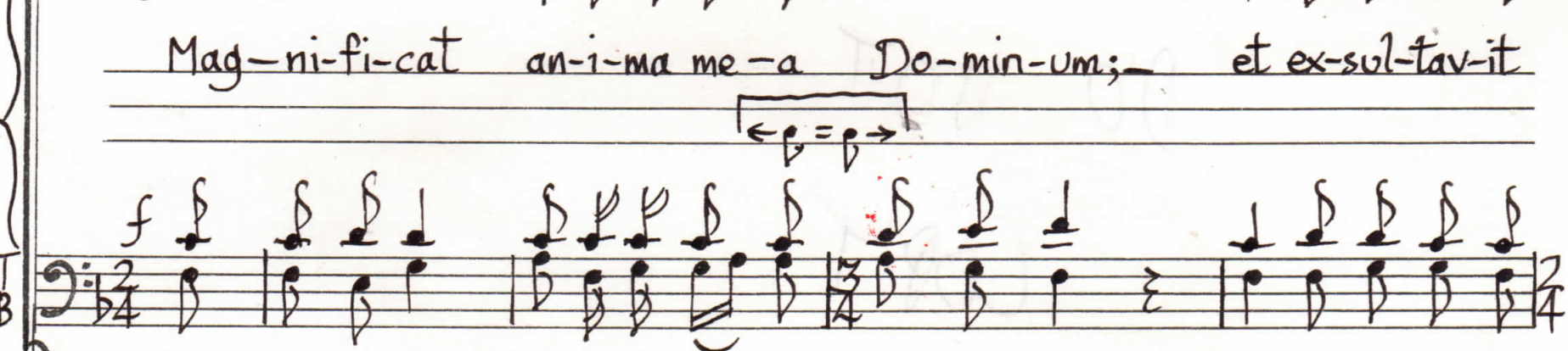
DEACON: Let us mag-ni-fy in hymns of hon-our the The-ot-o-kos and Moth-er of Light.

VERSE 1.

Allegro

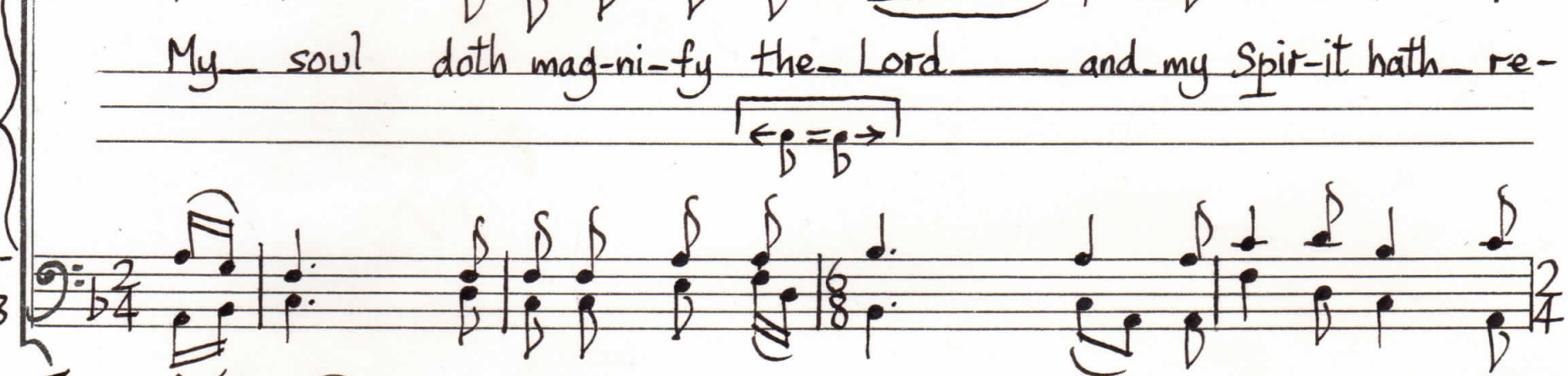


Mag-ni-fi-cat an-i-ma me-a Do-min-um; et ex-sul-tav-it



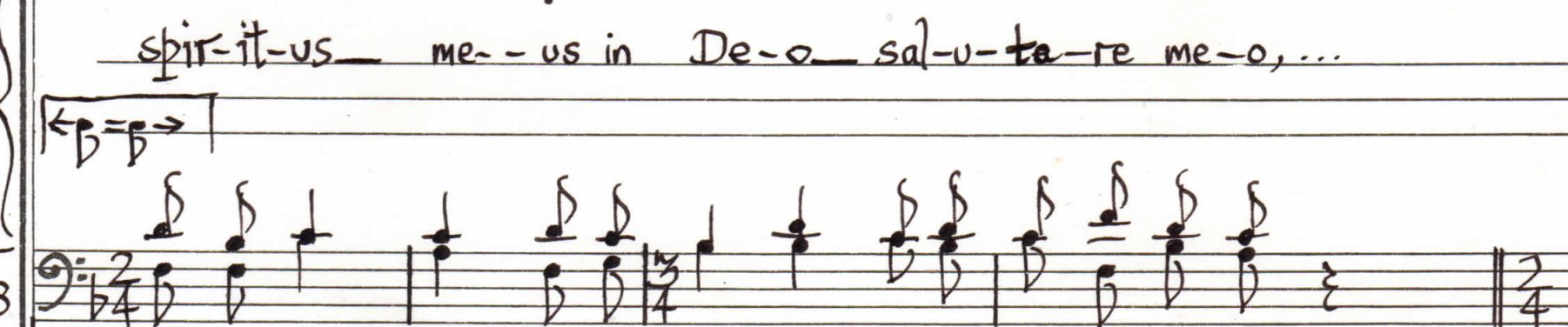


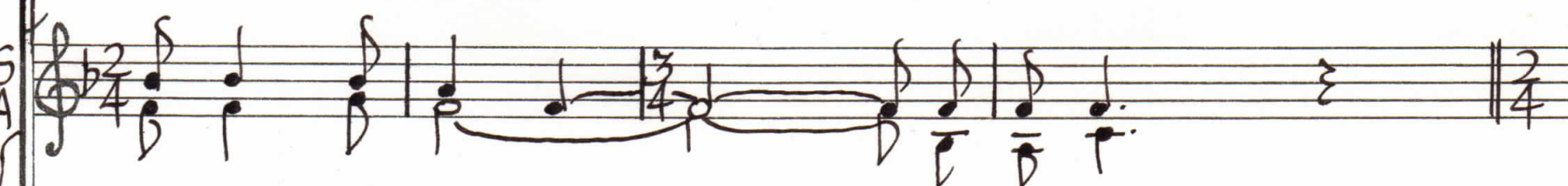
My soul doth mag-ni-fy the Lord and my Spir-it hath re-






spir-it-us me--us in De-o sal-u-ta-re me-o,...





-joic-ed in God my Sav-iour.



REFRAIN I

Tutti

(15)

S A



More hon-our-ab-le than the Cher-u-bim, and be-yond com-pare more

T B



S A



glor-ious than the Ser-a-phim, thou who with-out corr-up-tion didst

T B



S A



bear God the Word: ver-i-ly, thou art the The-o-to-kos, and

T B



S A



thee do we mag - - ni - fy. For He hath re -

T B



32

S A

-gard-ed the low-li-ness of His hand-maid-en; for be-hold, from

T B

35

S A

crescendo molto - - - f

hence - forth all gen - er - at - ions shall call me bless - - - ed. More

REFRAIN II

T B

crescendo molto - - - f

mf

38

S A

cresc. - - - f dim. - - - mf

hon - our - ab - le than the Cher - u - bim, and be - yond com - pare more

T B

(div.)

(unis.) dim. - - - inf

42

S A

cresc. - - - f dim. - - - p

glor - ious than the Ser - a - phim, thou who with - - out corr - up - tion didst

T B

dim. - - - p

46

S A

bear God the Word: ver-i-ly, thou art the The-o-to-kos, and

T B

50

S A

thee do we mag-ni---fy. For He that is might-y hath

T B

54

S A

mag-ni-fied me, and ho-ly is His name; and His mer-cy is

T B

58

S A

on them that fear Him from gen-er-at-ion to gen-er-at-ion. More

T B

REFRAIN III

half-bar

dim. mp

dim. mp

-46-

-47-

S A *mf* *cresc.* *mf*
arm; He hath scatt-er-ed the proud in the im-ag-in-a-tion of their hearts.

T B *mf* *cresc.* *mf*

S A **REFRAIN IV** *mf* *f* *mf*
(80) More hon-our-ab-le than the Cher-u-bim, and be-yond com-pare more

T B *mf* *f* *mf*

S A (85) *dim.* *p* *cresc.*
glor-ious than the Ser-a-phim, thou who with-out corr-up-tion didst

T B *dim.* *p* *cresc.*

S A (89) *mf* *p* *cresc.* *mf*
bear God the Word: ver-i-ly, thou art the The-o-to-kos, and thee do we

T B *mf* *p* *cresc.* *mf*

VERSE 5

94 *f* *mp* *cresc.* *mf*
S A mag-ni-fy. He hath put down the might-y from their seat and hath ex-
T B
98 *dim.* *cresc.* *mp*
S A -alt-ed the hum-ble and meek. He hath fill-ed the hung-ry with good
T B
102 *f* *subito sfz* *dim.* *cresc.* *mp*
S A things; and the rich He hath sent emp-ty aw-ay.
T B
REFRAIN V
106 *mf* *cresc.* *f* *dim.*
S A More hon-our-ab-le than the Cher-u-bim, and be-yond com-pare more
T B
mf *cresc.* *f* *dim.*

(110) *mf*
S A
glor-ious than the Ser-a-phim, thou who with-out corr-up-tion didst

mf
T B

(114) *f* *mf dim.* *mp* *crescendo*
S A
bear God the Word: ver-i-ly, thou art the The-o-to-kos, and

f *mf dim.* *mp* *crescendo*
T B

f *p* **VERSE 6**
S A
(118) thee do we mag-ri-fy. He hath holp-en His ser-vant Is-ra-

f *p*
T B

(123)
S A
-el, in re-mem-brance of His mer-cy as He prom-ised to our fore-fath-ers, to

T B

Handwritten musical score for Magnificat, page 51. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. It includes lyrics and musical notation with various dynamics and performance instructions.

REFRAIN VI

126 *cresc.* Ab-ra-ham and his seed for ev-er. More hon-our-ab-le

131 *mp* than the Cher-u-bim, and be-yond com-pare more *mf* glor-ious than the

136 *dim.* Ser-a-phim, *mp div.* thou who with-out *unis.* corr-up-tion didst bear God the

140 *f* Word: ver-i-ly, *mp* thou art the The-o-to-kos, and thee do we *mf cresc.* mag-ni-fy. *Rallentando* *f*

Rallentando *cresc.* *f*

THE NINTH ODE

Maestoso

div. in 3

div. in 2

ff

146

Let ev-er-y-one that is earth-born leap for joy, en-light-ened by the

ff

div. in 3

Let ev-er-y-one that is earth-born leap for joy, en-light-ened by the

ff

div. in 3

div. in 2

mf

150

menof

Spir-it; and bear the torch keep-ing the ho-ly feast of the The-

div. in 2

mf

menof

mf

menof

mf

menof

mf

menof

mf

(154) *cresc.* *ff* *Un poco più mosso*

S
-o-to-kos and ex-claim-ing: Hail, most bless-ed, ho-ly The-

A
cresc. *ff*

A
-o-to-kos and ex-claim-ing: Hail, most bless-ed, ho-ly The-

T
cresc. *ff*

T
-o-to-kos and ex-claim-ing: Hail, most bless-ed, ho-ly The-

B
cresc. *ff*

B
-o-to-kos, and ev-er-Virg-in

(158)

S
-o-to-kos, and ev-er-Virg-in.

A
-o-to-kos, and ev-er-Virg-in.

T
-o-to-kos, and ev-er-Virg-in.

B
-o-to-kos, and ev-er-Virg-in.

All-Night Vigil: 12 GREATER DOXOLOGY

Moderato (m.m. ♩=70)

(Dur.: 9'18")

VERSE 1 *Lo stesso tempo*

CORO I OR Tenor Solo (Priest)

S A

T B

Glo-ry be to Thee Who hath shown us the light. **CORO I** Glo-ry be to

CORO II

S A

T B

God in the high-est and on earth peace, good-will am-ong men.

CORO II

S A

T B

VERSE 2

We

CORO II

S A

T B

praise Thee, we bless Thee, we wor-ship Thee, we glor-i-fy Thee, we give thanks to

20

S A

mp cresc. mf

O Lord God, heav-en-ly King, God the

T B

mp cresc. mf

dim. p

Three for thy great glo-ry.

T B

dim. p

Glo-ry, Glo-ry.

26

S A

Fath-er Al-might-y: O Lord, the On-ly-be-gott-en Son Je-sus

T B

S A

T B

VERSE 4

32

Choir I

Choir II

Christ;— and Thou, O Ho-ly Spir-it. O Lord God, Lamb of God,

37

Choir I

Choir II

Son of the Fath-er, that tak-est aw-ay the sin of the world, have mer-cy up-

41

Choir I

Choir II

—on-us,— Thou that tak-est aw-ay the sins of the world— Re---

VERSE 5

45

Choir I

Choir II

—ceive our prayer, Thou that sitt-est at the right hand of the Fath-er, and have

48 **VERSE 6** 50

CHORUS
S A T B
mer-cy up-on us. For Thou on-ly art the Lord, O
For Thou on-ly art ho - - -

CHORUS
S A T B
For For Thou on-ly art } ho-ly, Thou on-ly art the Lord, O
For Thou on-ly art }
(=)

52

CHORUS
S A T B
Je-sus Christ, to the Glo - - - - - ry of the Fath-er. Am-en.
-ly Thou on-ly art the
Thou on-ly art the Lord.
Lord

CHORUS
S A T B
Je-sus Christ, to the glo-ry of God the Fath-er. Am-en.

56

Ev-er-y day I will bless Thee, and praise Thy name for ev-er and ev-er.

VERSE 8

64

Vouch-safe, O Lord, to keep us this day with-out sin.

VERSE 9

69

Bless-ed art Thou, O Lord God of our Fath-ers, and praised

cresc. molto

cresc. molto

74 *ff*

S A

and glor-i-fied is Thy name for ev--er-more. Am-en.

T B

78 *ff* **VERSE 10**

S A

O Lord, let Thy mer-cy light-en up-on us, as our trust is in Thee.

T B

83 *cresc. --- mf* *mp*

S A

Bless-ed art Thou, O Lord, teach me Thy stat-utes.

T B

mp *f*

S A

Bless-----ed art Thou, O

T B

87

SA

HO

TB

SA

HO

TB

Bless - - - ed art Thou, O Lord, teach me Thy stat-utes.

Lord, teach me Thy stat-utes.

VERSE 12

92

SA

HO

TB

O Lord, Thou hast been our ref-uge from gen-er-at-ion to gen-er-at-ion. I

97

100

SA

HO

TB

said: "Lord, have mer-cy up-on me; heal my soul, for I have

VERSE 13

104

Choral score for Verse 13, measures 104-107. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, with lyrics in English.

Measures 104-107: *O Lord, un-to Thee have I fled for ref-uge:*

Measures 108-111: *sinned ag-ainst Thee."*

Choral score for Verse 13, measures 111-114. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, with lyrics in English.

Measures 111-114: *teach me to do Thy will, for Thou art my God.*

VERSE 14

117

Choral score for Verse 14, measures 117-120. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, with lyrics in English.

Measures 117-120: *For with Thee is the fount-ain of life, and in Thy life shall we see*

VERSE 15

122

Choral score for Verse 15, measures 122-127. The score is for SATB voices, with Soprano (S) and Alto (A) parts grouped as "CORO I" and Tenor (T) and Bass (B) parts grouped as "CORO II". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Con-tin-ue Thy mer-cy un-to those that know Thee." and "light."

THE TRISAGION: Largo e maestoso

Choral score for The Trisagion, measures 128-135. The score is for SATB voices, with Soprano (S) and Alto (A) parts grouped as "CORO I" and Tenor (T) and Bass (B) parts grouped as "CORO II". The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Ho----ly God Ho-ly and Might-y, Ho-ly and Im-mor-tal, have" and "mer-cy up-on us." and "Ho----ly God Ho-ly and Might-y,". The score includes dynamic markings such as *ff*, *diminuendo*, *pp quasi lontano*, and *pp div. quasi lontano*. Measure numbers 128, 132, and 135 are circled. The score ends with the instruction "(unis.)".

136

fff

140

Ho-----ly God Ho-ly and Might-y

fff

fff

Ho-ly and Im-mor-tal, have mer-cy up-on us. Ho-----ly God Ho-ly and Might-y-

fff

div.

(unis.)

dim.

mp

Ho-ly and Im-mor-tal, have mer-cy up-on us.

dim.

mp

dim.

mp

Ho-ly and Im-mor-tal, have mer-cy up-on us.

dim.

mp

GLORIA PATRI...

Presto

143

Glo-ry be to the Fath-er, and to the Son — and to the Ho-ly Spir-it: both

145

148

now and ev-er and un-to the ag-es of ag-es. Am --- en.

RE-ITERATION OF THE TRISAGION: *Largo e maestoso* *Più solenne*

153

Ho-ly and Im-mort-al, have mer-cy up-on us. Ho --- ly God,

159

Ho --- ly and Might-y, Ho-ly Im-mort-al, have mer-cy up-on us.

All-Night Vigil: 13 TROPARION - "Today Salvation has come into the World." (Dur.: 1'28")

Lento fortissimo (m.m. ♩=104)

HOROS
S A
T B
To-day sal-vat-ion has come in-to the world. let us sing prais-es to

HOROS
S A
T B
To-day sal-vat-ion has come in-to the Let us sing prais-es to

HOROS
S A
T B
Him Who rose from the Tomb, the Auth-or of our life. For, destr-oy-ing death by

HOROS
S A
T B
Him Who rose from the tomb, the Auth-or of our life. For, destr-oy-ing death by

HOROS
S A
T B

22

CHORUS

S A

death, He has giv-en us vict-or-y and great mer--cy.

T B

CHORUS

S A

death, He has giv-en us vict-or-y and great mer--cy.

T B

8-12-11

All-Night Vigil: 14 - THE TROPARION: "Rising from the Tomb"

Moderato (m.m. ♩ = 92)

(Durⁿ: 1'04")

Tutti

Ris-ing from the tomb and burst-ing the bonds of Ha-des as--

-und-er, Thou hast destr-oyed the sen-tence of death, O Lord, del-

-iv-er-ing all mor-tals from the snares of the en-em-y. Ap-pear-ing to-

Thine Ap-os-tles, Thou hast sent them forth to pro-claim Thee; and

tutti

22 *mf* mf

through them Thou hast giv-en Thy peace to the in-hab-it-ed earth, O

26 *mf* mf

Thou Who art al-one rich in mer-cy.

30 *div.* *(unis.)*

8-12-11

All-Night Vigil: 15 - KONTAKION OF THE ANNUNCIATION

Allegro con moto (m.m. ♩ = 112)

(Dur.: 2'23")

Tutti

mp cresc. mf f ff (5) mp

To Thee, O The-ot-ok-os, vic-tor-i-ous lead-er of tri-

mp cresc. mf f ff mp

(6) cresc. mf mp cresc. (10) mf pp subito cresc.

-umph-ant hosts, we thy ser-vants in thy Ci-ty, del-liv - - -

cresc. mf mp cresc. mf subito cresc.

(12) mf f

- - -ered from cal-a-mi-ty, off-er hymns of tri-umph from ev--er-y

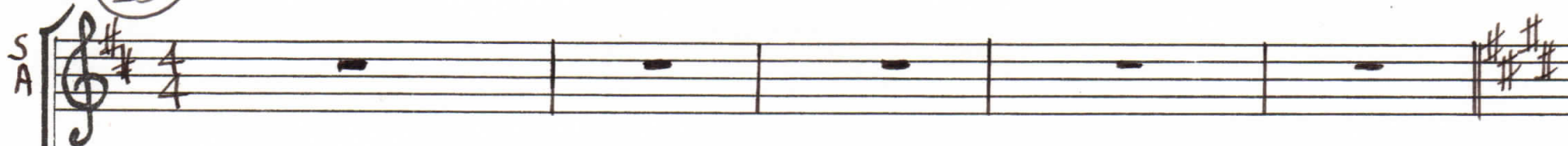
mf f

(17) mp un poco cresc. mf ff

per-il that we may cry out un-to thee: "Hail, O - Bride un-wed-d-ed!"

mp un poco cresc. mf ff

25



Glo-ry to Thee, O Christ our God and our hope; glo-ry to Thee.

SOLO
T
OR
B

PRIEST

Allegro (m.m. ♩=100)



(gli altri)

GLORIA PATRI

Allegro



Glo-ry be to the Fath-er, and to the Son, and to the Ho-ly Spir-it: both

Tutti



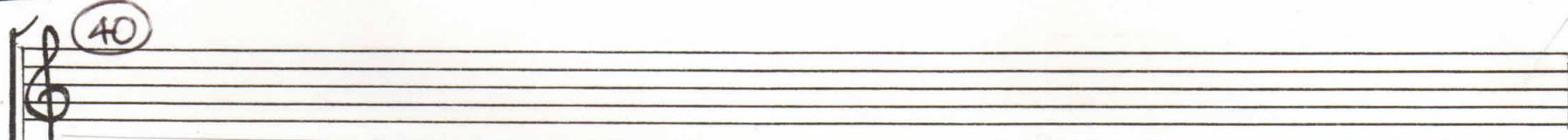
35



now and ev-er and un-to the ag-es of ag--es. Am---en.



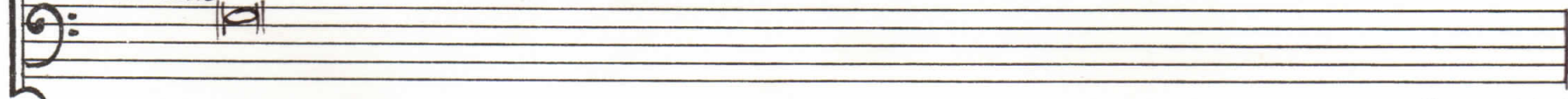
40



The First Hour Dismissal Benediction¹ (Dur^a: 0' 30" ca.)

CHANTED by Priest. May Christ, our true God, through the prayers of his all-pure Mother; of the holy, glorious and all-laudable Apostles (**and of the Saint to whom the church is dedicated; and of the Saint of the day**); of the holy ancestors of God, Joachim and Anna; and of all the Saints, have mercy upon us, and save us, foremuch as He is gracious and He alone loveth mankind.

RECITING TONE



KONTAKION

— 71 —

Adagio con serenità (m.m. ♩=96)

Handwritten musical score for a choral setting, featuring three systems of staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is written in 4/2 time and includes lyrics in Greek and English.

System 1 (Measures 41-43):

- Soprano (S):** Ky ——— ri-e el-e-i-son, Lord
- Alto (A):** *divisi* Ky ——— ri-e el-e-i-son, *(unis.)* Lord
- Tenor (T):** Ky ——— ri-e el-e-i-son, Lord

System 2 (Measures 44-46):

- Soprano (S):** Lord have mer-cy, Ky ——— ri-e el-
- Alto (A):** Lord have mer--cy, Ky ——— ri-e el-
- Tenor (T):** Lord have mer--cy, Ky ——— ri-e el-

System 3 (Measures 47-49):

- Soprano (S):** have mer--cy, — Ky ——— ri-e el-e-i-son.
- Alto (A):** Ky ——— ri-e el-e-i-son.
- Tenor (T):** Ky ——— ri-e el-e-i-son.

System 4 (Measures 50-52):

- Soprano (S):** -e-i-son, Lord have mer-cy.
- Alto (A):** -e-i-son, Lord have mer-cy.
- Tenor (T):** -e-i-son, Lord have mer-cy.

11-12-11

ES Verlag

